1:Murphy and Quain E-4,5 (1938) 1955
SP23 Trumai SP23

Necklaces were made by tying feathers to a cotton cord with *buriti* fibers. Headdresses included one consisting of a ring of cotton threads with colored feathers attached. The front feathers were long and formed a sort of plume. Another headdress, a feather topknot tied to a cotton headnet, was captured in warfare with the Caiabí. A third was a crown woven of bamboo splints traded from the Waurá for arrow feathers. There were probably many other kinds, as intertribal trade in headdresses was lively.

Belts and anklets were also traded between tribes. A few Brazilian type shirts and hats had found their way into the Trumaí village. They had been obtained from travelers in the region, and especially from the missionaries, Thomas Young and his wife.

The men wore their hair cut straight around the head on a line even with the tops of the ears. A small patch on the crown was plucked, but Quain noted that the Trumaí were much less careful about keeping these parts free of new growth than were the neighboring groups. The scissors which Quain gave to one of the men replaced the old method of hair cutting with an instrument made of *piranha* teeth. A composite comb (*kuwau*) was also used. The back was made of two parallel pieces of cane joined by cotton thread and the teeth of splints from the small roots of a palm-like shrub.

The Trumaí used several vegetable paints to decorate their bodies. This method of adornment was always invoked for ceremonies, and often for wrestling, or when there were guests. The paint most commonly used was the red *urucú* (*matdot*) which was grown in the gardens. The *urucú* was made into a paste by mixing it with oil from the visceral fat of a fish. The paste could be rolled into a ball and applied directly, or spread with the fingers or a spatula made from the middle rib of the *buriti* leaf.

Other body paints were *tawariri*, a black tree gum mixed with soot, and a preparation made from *piquí* fruit and fish oil. There was also a dye, *atdot*, which was not described, and one or two other paints which Quain was unable to identify. *Jany*, a non-decorative paste made from the liver of a fish, was used to ward off insects.

Designs included dots, crescents, zig-zags, circles, curves, straight lines, and combinations of these. Quain observed several standard patterns, many of which were symbolic; others were possibly symbolic representations also, but he was unable to learn their meanings.

One man painted crescents on his chest above either nipple which he said represented vaginas. A rattlesnake design consisted of a half ellipse on the flanks with dots in the center. Quain was told that a design of red spots, with two near the nipples ringed in black, was a boa constrictor. Another snake pattern, made by painting zig-zags down the sides and back, was used on one of the posts erected during the *ole* ceremony.

1:Murphy and Quain E-4,5 (1938) 1955
SP23 Trumai SP23

531 302 Black zig-zags on a grayish background were painted on the body of one of the singers. Many designs were undoubtedly conventionalized, but seemingly not according to rigid standards.

All of these designs were observed on men. The women painted themselves much less often, and their patterns were far simpler. Blackened foreheads and black streaks on the thighs were most common. The latter looked as if the women had merely wiped their hands on their thighs after having painted their husbands.

Children also had their bodies painted. Some of the boys blackened their faces or had black dots put on their chests. One little girl had black angles painted on her cheek by her mother. Children's and women's body designs were simple and required little paint. The men reserved most of the paint for themselves.

A husband's painting was often done by his wife, but men frequently adorned themselves or another man, particularly a younger close relative. There may also have been specialized knowledge of certain designs. Only one man was said to be able to make the zig-zag snake pattern, and he painted it on the bodies of others.

Work Patterns

461 512 Accompanying the low degree of specialization and cooperation in production was a lack of rhythm in the work habits of the Trumaí. The day started at about three or four o'clock in the morning. At this time many persons got out of their hammocks to fan their fires and huddle around them, for these were the chilliest hours. The men might get together at this time and talk while the women prepared food. Not much work was done then. At most, a man might add some thatch to his house. By sunrise everyone was awake, and the women went in a [515] body to a nearby arm of the lagoon to bathe and draw containers of water. The men usually went to bathe a little later in pairs or alone. After bathing, everyone ate, and the work day really began.

Those who intended to garden went out early and labored until ten or eleven o'clock, that is, while it was cool and insects were less troublesome. As a rule, they ate again upon returning and then stayed in the [264] village the rest of the day, working at various crafts as the spirit moved them. Actually a good deal of time was spent loafing and sleeping.

Those who planned to fish started out in the morning, but usually after the gardeners had departed. Unless a two or three day trip was planned, they commonly returned by four o'clock, and always before dark. Occasionally a group of men and women went to the lagoon to [158] spend a day or two making salt.

One of the striking features of Trumaí economic activity was the number of different tasks done by various people on the same day.

/238 cont./

171 411 No. 2 in the accompanying figure or pear-shaped, like No. 3. Only a small part of the stone peeked out of the wax covering; cf. No. 9. The wooden points had different forms, spherical or, corresponding to the stone pear, with a long stem to be shoved into the shaft: No. 1, or (the common form) Nos. 4 and 10, a cylindrical piece that tapered at the bottom for insertion -- in No. 11 also one with a pointed projection, furthermore a knob, No. 12, and a fork, No. 8. In Figure 6 on [531] page 91, the center arrow bears a long, narrow wooden cone which is decorated with a long black linear or dot design on a white background.

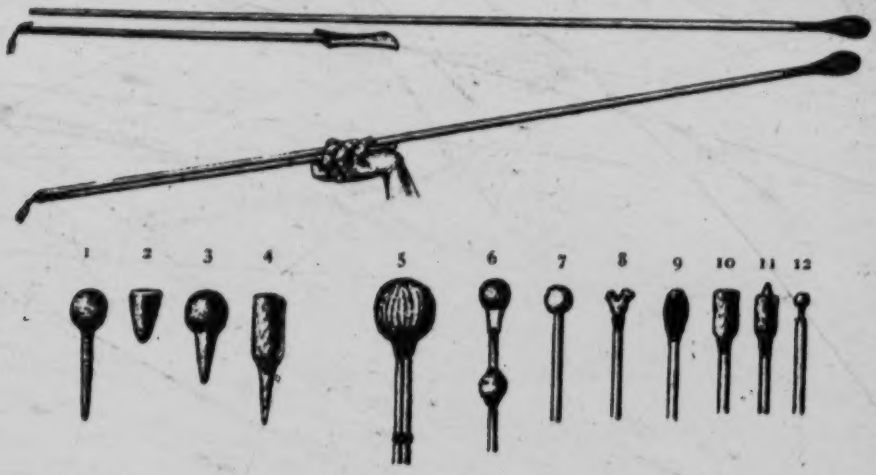

Fig. 28. Throwing board (1/13 nat. size/ as shown in the original illustration./) and the tips of the darts.

already the purely decorative weapon for the dance. Many darts bore [824] only wax knobs. Finally, we see in Nos. 6 and 7 one or two tucum nuts (Astrocaryum) set on in the manner of the noise-making arrows, and in No. 5 a fist-size tucum nut on two reed shafts lashed together.

[192] The throwing board gets its name from the tucum palm: yauarí. It is not unusual for the plant that furnishes the material to provide the name for the implement as well; the Kamayurá added a more specific identification, yauarí amomoáp, which means (amo, far; mo, causative; ap, to break apart, to wound) "tucum shattering far away." Apollo amomoáp, the one hitting far away. In a legend

A 531 825 /267 cont./

No. 3 are armored fish, akará. They have the same shape as the nuki fish of the Bakaïrí, No. 8 on Plate 20 /see p. 280/, so they are perhaps also a species of cascudos. Now, the armored sheatfish do not have a rhomboid form like the mereschu, but are elongated. Since we also see the pakú, likewise not rhomboidal, as a rhombus, and since even Nos. 14 and 15 of Plate 21 /see p. 281/, the non-schematically drawn fish, look slightly more rhomboid than corresponds with reality, we realize that the fish body in any stylization is meant to be a rhombus, whether or not this is appropriate for the species in question, as it actually is only for the mereschu, applied everywhere with quite overwhelming preference. For more detailed characterization there are worked in, in the case of the pakú, the dots, and, in the case of the armored sheatfish, the sharply contrasted, hard scales, which are polygonal, but which in the larger specimens appear as slightly overlapping triangles (cf. Brehm, Fische /Fish/, p. 144, illustration).

A 531 [291] In No. 2 we see the uluri triangles, which among the Auetó, too, are named with the word corresponding to the women's triangle (umpám). It is a great pity that we could not have met the T [291] Trumaí under peaceful circumstances, for they are the only ones [171] whose women wear a bast band; to be sure, they have borrowed [531] so much from their neighbors that they may also have the women's triangle in their ornamentation. In the flute house of the A [345] Auetó there was a rather long frieze under the vault of the roof, where a whole series of umpams or uluris had been painted in black on narrow strips of light wood.

A 531 825 Now for No. 1. Two rows of triangles, one above the other, exactly like the uluris, but above the triangles there runs a zigzag line bordering the upper sides, which never occurs in the case of the uluris. These are suddenly bats, tatsiá of the Auetó, and, to be sure, tatsiá pevú, "level," "flat bats." In like manner, bats in vertical position are the same triangles which horizontally in No. 2 we must acknowledge as uluris; they even lack the accompanying zigzag line of No. 1, but they are designated as hanging bats. The semímo, the bats of the Bakaïrí, on the third back-stick